

Production No. 9F11

The Simpsons

"SELMA'S CHOICE"

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TABLE DRAFT

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NOTE: FOR TABLE READ ONLY

**"SELMA'S CHOICE"**

Cast List

HOMER.....DAN CASTELLANETA  
MARGE.....JULIE KAVNER  
BART.....NANCY CARTWRIGHT  
LISA.....PAMELA HAYDEN  
HOMER'S THOUGHT BUBBLE..DAN CASTELLANETA  
HOMER'S BRAIN.....DAN CASTELLANETA  
PATTY.....JULIE KAVNER  
SELMA.....JULIE KAVNER  
AUNT GLADYS.....JULIE KAVNER  
GROUNDSKEEPER WILLY.....DAN CASTELLANETA  
LENNY.....DAN CASTELLANETA  
DR. HIBBERT.....HANK AZARIA  
MOLE MAN.....DAN CASTELLANETA  
LANCE MURDOCK.....DAN CASTELLANETA  
ANNOUNCER.....HANK AZARIA  
WAITRESS.....PAMELA HAYDEN  
REVEREND.....HANK AZARIA  
PRINCESS OPAL.....PAMELA HAYDEN  
BAG BOY.....DAN CASTELLANETA  
AUNT GLADYS' CORPSE.....NANCY CARTWRIGHT  
CASHIER.....HANK AZARIA  
WAITRESS #2.....NANCY CARTWRIGHT

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RECEPTIONIST.....PAMELA HAYDEN

SPERM DOCTOR.....HANK AZARIA

NURSE.....NANCY CARTWRIGHT

SURLY.....HANK AZARIA

ABRAHAM LINCOLN.....DAN CASTELLANETA

SINGING BEER MUGS.....DAN/NANCY/JULIE/HANK/PAMELA

BEER SINGERS.....DAN/NANCY/JULIE/HANK/PAMELA

ATTENDANT.....DAN CASTELLANETA

KID.....HANK AZARIA

SECURITY MAN.....HANK AZARIA

INTERVIEWER.....HANK AZARIA

HUSBAND.....HANK AZARIA

BARNEY.....DAN CASTELLANETA

"SELMA'S CHOICE"

by

David M. Stern

ACT ONE

FADE IN:

INT. SIMPSON HOUSE - LIVING ROOM - DAY

ON TV

We see a MAN set a row of school buses on fire. A MOTORCYCLE DAREDEVIL GUNS his engine then ROARS up a ramp and soars over the flaming school buses. After landing successfully, he raises his arms overhead in a victory gesture and immediately collides with a cement wall.

ANNOUNCER (V.O.)

Hey Lance Murdock! You just jumped 16  
blazing school buses. What are you  
going to do now?

LANCE MURDOCK

(IN PAIN) I'm going to Duff Gardens.

CUT TO:

Lance, sporting a number of braces, casts and bandages, is sitting in a roller coaster car that's climbing a steep hill.

ANNOUNCER (V.O.)

Duff Gardens! Home of "The  
Whiplash."

We see an airplane cruising along, well below Lance's roller coaster car. Lance looks uneasy. The car reaches the top of the hill and hurtles down the slope, which seems to be several miles high.

LANCE MURDOCK

(UNHAPPY SOUND)

The roller coaster goes down, then does a 360. Murdock falls out at the apex. He **SCREAMS** then lands back in the car, upside down, his legs sticking out.

ANNOUNCER (V.O.) (CONT'D)

"The Washing Machine"!

Lance and several other **SCREAMING** TOURISTS are pinned to the wall of a spinning cylinder. A huge agitator sprays them with soapy water.

ANNOUNCER (V.O.) (CONT'D)

... and "The Contusion"!

We see a giant version of the desk toy with five swinging balls. FIVE PEOPLE in harnesses mimic the action of the colliding balls. Lance Murdock is in the center, unhappily absorbing the collisions from both sides.

ON BART, LISA AND HOMER

LISA/BART/HOMER

Wowww.

The phone **RINGS**. HOMER answers without taking his eyes off the TV.

HOMER

(INTO PHONE) Y'ello... yeah...

yeah... Okay, I'll tell her. Oh, I'm driving into a tunnel now. We may be cut off.

Homer hangs up.

ON TV

We see a room full of **SINGING** animatronic BEER MUGS a la Disneyland's "Tiki Room." The lids on the mugs **CLACK** noisily as they **"SING."**

ANNOUNCER (V.O.)

Tap your feet to the good-time  
rhythms of Mickey Mug and the Stein  
Family Singers.

BEER MUGS

Anybody here/ see my old friend,  
Martin?/ Can you tell me where he's  
gone?

ANNOUNCER (V.O.)

Or just lie back and have beer poured  
into your mouth on our fabulous Beer  
Tours ride.

We see SEVERAL MEN with beer bellies riding in moving  
recliner chairs. As they pass under giant beer kegs  
labelled "Duff," "Duff Lite," "Duff With Fluoride," etc.  
beer squirts into their mouths.

HOMER

(EXCITED) Bart, warm up the car.  
We're going to Duff Gardens.

BART AND LISA

Yayyy!

Bart and Lisa run out.

MARGE

Who was that on the phone?

HOMER

Uh... some guy.

MARGE

What did he say?

HOMER

Your Aunt Gladys is dead... or was it  
sick? Let's see... siiii... no  
dead... That's it. (SNAPS FINGERS)  
Definitely dead.

Marge reacts with shock.

INT. SIMPSON HOUSE - BART'S BEDROOM - MORNING

Bart and Lisa are getting dressed for a day at Duff  
Gardens. Marge and Homer appear in the doorway.

MARGE

Kids, I have some bad news. Your  
Great Aunt Gladys has... passed on.

BART

(SEARCHING MEMORY) Gladys, Gladys...  
'bout yay high, blue hair, big dent  
in her forehead?

MARGE

No honey, Gladys looked more like  
your Aunt Patty.

Bart searches his memory. There is a noticeable shudder as  
he places the face.

BART

Oh yeah, there she is.

MARGE

The funeral's in Little Neck Falls.  
It looks like we'll have to go to  
Duff Gardens another time.

Bart and Lisa nod.

LISA

We understand.

BART

(SHRUGGING) No use complaining about something you can't change.

HOMER

(KICKING FLOOR) But I wanna go to Duff Gardens. Right now!

MARGE

Oh Homer, quit pouting.

HOMER

I'm not pouting. I'm... mourning.

(MUTTERING) Stupid dead woman.

**INT. SIMPSON STATION WAGON - DAY**

The family is all dressed in their church clothes. Bart and Lisa sit in the way back under an old army blanket. A lot of luggage is lashed to the roof. Bart and Homer are **SINGING** "John Jacob Jingle-Heimer Schmidt."

HOMER

(WHISPERING - SINGING) Whenever we go out..

BART

(WHISPERING- SINGING) The people always shout..

HOMER

(WHISPERING - SINGING) There goes John Jacob something, something Schmidt.



HOMER AND BART

(SCREAMING) BA DA BA DA BA -

MARGE

(SHARPLY) If you don't mind! We're on  
our way to a funeral.

Homer and Bart hang their heads.

HOMER

Sorry Marge. What do you want to  
sing?

MARGE

I don't want to sing anything!

Homer again hangs his head. The car pulls up to PATTY and  
SELMA'S apartment. They wait in front of the apartment  
building, dressed in black. Homer gets out of the car.

HOMER

(SOMBERLY) Patty. Selma. I'm sorry.

He pulls them into an embrace.

SELMA

(TO PATTY) He's hugging us. What do  
we do?

PATTY

(TO SELMA) Just pretend you're  
somewhere else.

Homer picks up their bags with some effort and throws them  
in the way back with Bart and Lisa.

LISA

Hey, we're crowded back here as it  
is.

HOMER

Make a fort and be pirates.

BART

My leg's pinned under the luggage.

HOMER

So you be Peg Leg Pete. Geez, where's  
your imagination?

Homer gets in the car. Patty waits outside.

PATTY

All right everyone, look out the  
window. I want to take a picture.

The Simpsons press their faces against the window and  
smile.

PATTY (CONT'D)

For God's sake! A woman has died.

The Simpsons frown and she takes the picture.

**INT. SIMPSON STATION WAGON - ON THE HIGHWAY**

Bart and Lisa are looking out of the back window.

BART/LISA

... Six... seven... eight...

MARGE

What are you kids playing?

BART

Counting game.

MARGE

That's nice.

In a WIDE SHOT we see a suitcase fall off the Simpson car  
roof and bounce down the highway.

BART/LISA

... Nine... ten...

**MONTAGE OF PHOTOS**

from the car trip.

- Selma sleeps with her face pressed against the window and her mouth wide open.

- Jailbird, in prison blues, is hitchhiking at the side of the road. We see the prison behind him. He holds a sign labelled "State Line or Bust."

- Homer takes a whiz on the side of the road. He smiles back at the camera.

- Homer zips up his pants as a couple of state troopers approach.

- Homer is pushed into the back of the patrol car.

**INT. SIMPSON STATION WAGON - LATER**

Patty and Selma chain smoke in the back seat, the door ashtrays overflow with cigarette butts.

SELMA

I can't believe Auntie Gladys is  
really gone.

PATTY

Her legend will live forever.

Homer appears in his own **THOUGHT BUBBLE** and talks into Homer's ear.

HOMER'S THOUGHT BUBBLE

Yeah, the legend of the dog-faced  
woman!

HOMER

(LAUGHING) Legend of the dog-faced  
woman! Oh, that's good.

MARGE

(FURROWED BROW) Homer, that's very  
rude of you.

HOMER

(ANNOYED GRUNT)

SELMA

Could we please stop somewhere? My  
butt's asleep.

HOMER

We're not stopping until we get to  
Mom's Restaurant. They've got the  
best durned food in these parts.

BART

How do you know?

HOMER

(COCKILY) I just do.

The car passes under a billboard for Mom's Restaurant. The  
slogan is "THE BEST DURNED FOOD IN THESE PARTS."

**INT. MOM'S RESTAURANT - DAY**

From the jukebox we hear the very end of "CONVOY." A  
TRUCKER drops in a coin, pushes some buttons, and we hear  
"CONVOY" begin again.

Patty and Selma are puffing away in the SMOKING SECTION.  
We follow the smoke to the non-smoking booth right behind  
them where the rest of the Simpsons sit in a cloud of  
smoke.

We PAN across Marge, Bart, Lisa and Maggie as they eagerly  
gobble down the meals. We then see Homer hunched over a  
placemat marked "JUST FOR KIDS". He's struggling to  
complete a simple maze.

HOMER

Careful... almost there...

**CLOSE UP**

We see Homer's pencil line slowly head into an alligator's mouth.

HOMER (CONT'D)

(FRUSTRATED MOAN)

He angrily crumples up the placemat and hurls it onto a pile of crumpled placemats.

WAITRESS

(WEARY) Another placemat, sir?

HOMER

(DIGNIFIED) Please.

LISA

While we're waiting for our pie,  
let's take a minute to remember Great  
Auntie Gladys.

MARGE

That's a wonderful idea, honey. A  
moment of silence.

They all put down their forks and concentrate.

**BART'S THOUGHT BUBBLE**

Bart remembers a \$25 U.S. Savings bond in an envelope that reads "From Aunt Gladys."

**LISA'S THOUGHT BUBBLE**

Lisa remembers old wrinkled hands pouring powdered milk into a glass of water and stirring. A four-year-old Lisa looks on in horror.

**HOMER'S THOUGHT BUBBLE**

Homer tries to conjure up the image. It fades in and out like a faulty Star Trek beam.

**MARGE'S THOUGHT BUBBLE**

Marge remembers a glorious sun-streaked pier. A vibrant Aunt Gladys stands watching proudly as three young girls jump from the pier and frolic merrily in the pond.

Marge comes out of the memory.

MARGE

Wait a minute. That was "Prince of  
Tides."

**EXT. HIGHWAY - DUSK**

The Simpsons' station wagon passes through an industrial wasteland filled with oil refineries, chemical plants, etc.

BART/LISA (V.O.)

Are we there yet?

HOMER (V.O.)

Yes.

BART/LISA (V.O.)

Are we there yet?

HOMER (V.O.)

Yes.

BART/LISA (V.O.)

Are we there yet?

HOMER (V.O.)

Yes.

**EXT. "THE LUCKY STIFF" FUNERAL HOME - DAY - ESTABLISHING**

We see a sign on the building which reads: "We Put the Fun in Funeral." On the sign is a drawing of a smiling corpse in a casket, hands behind its head.

**INT. "THE LUCKY STIFF" FUNERAL HOME - DAY**

The Simpsons sit amongst other RELATIVES at the funeral. The REVEREND delivers an emotional eulogy.

REVEREND

He was a good man. He was a kind man.

He gave to his community and asked  
little in return.

An ASSISTANT WHISPERS in his ear. He looks down at the open casket.

REVEREND (CONT'D)

That's a woman? Dear Lord. (NERVOUS  
LAUGH) Well, I guess most of what I  
said can be salvaged.

Patty approaches and takes the mike.

PATTY

Take a seat, bozo. And that "eulogy"  
better not show up on the bill.

Patty grabs the edges of the podium and collects her thoughts.

PATTY (CONT'D)

I'll keep this short. Gladys didn't  
like a lot of things, but I guess she  
hated people most of all. She lived  
alone. Died alone. I guess you could  
say she was a heroine for Selma and  
me.

Selma reacts.

INT. FUNERAL PARLOR - LATER

Bart stands before the open casket, completely mesmerized. He repeatedly lifts Aunt Gladys's lifeless arm and drops it. Homer pushes Bart away from the corpse.

HOMER

Don't hassle the dead, boy. They  
have eerie powers.

Homer looks down at the corpse.

HOMER'S BRAIN (V.O.)

I thought this thing was going to be  
catered. Boy, am I hungry. (GETTING  
CHOKED UP) I mean I'm really, really  
hungry.

Homer pounds the coffin with frustration.

HOMER

(OUT LOUD) It's just not fair,  
dammit!

Homer begins to **WEEP** openly. Marge consoles him and pulls  
him away. Lisa approaches the coffin.

LISA

Goodbye, Great Aunt Gladys.

(SOLEMNLY) I wish I had made more of  
an effort to get to know you these  
last few years.

AUNT GLADYS' CORPSE

Don't worry about it.

LISA

(SCREAMS)

Lisa runs away in horror. Bart steps from behind the  
coffin dusting his hands and **CHUCKLING**.

**INT. FUNERAL PARLOR OFFICE - LATER**

The Simpsons sit before a TV monitor.



ON THE VIDEOTAPE

Gladys enters the frame and sits down in a chair.

AUNT GLADYS

Well, take a good look. This is the  
last you'll see of me.

The framing is off and only her hair and eyes are visible  
in the frame.

AUNT GLADYS (CONT'D)

I would like to start by reading a  
passage from my favorite poet, Robert  
Frost. (OPENS BOOK) "Two roads  
diverged in a yellow wood..."

Homer fast-forwards through the poem with a remote control.

MARGE

Homer!

HOMER

All in favor of skipping the poem?  
(RAISES HAND)

Everyone but Marge raises a hand.

HOMER (CONT'D)

(SMUGLY) Thank you.

The tape resumes. Aunt Gladys is now in frame.

AUNT GLADYS

Now, let's get down to business. To  
Marge, I leave my collection of  
potato chips that resemble  
celebrities. They're all here. Otto  
Von Bismarck. Maurice Chevalier.  
Right up to Jay Leno.

She holds up each chip. Each bears a remarkable resemblance  
to said celebrity.

AUNT GLADYS (CONT'D)

They were my life's work, Marjorie.  
Take special care of them.

In the back of the room, Homer is greedily stuffing the  
chip collection into his mouth. His chewing slows and he  
looks guilty.

AUNT GLADYS (CONT'D)

To my dear, childless nieces Patty  
and Selma, I leave my grandfather  
clock and these sage words of wisdom:  
Don't die lonely, like me. Settle  
down. Raise a family. And do it  
now. (VOICE RISING) Now. Now! NOW!

The words hit Selma like darts. She slumps in her chair,  
overwhelmed. Patty looks pleased.

PATTY

(NUDGING SELMA'S ARM) Hey, a  
grandfather clock, not bad.

INT. SIMPSON STATION WAGON - NIGHT

CLOSE UP

Selma still looks worried as the Simpsons drive home. The clock continues to TOLL. WIDEN OUT to see it is jammed into the car.

HOMER

(SLEEPILY) Stupid clock -- keeps  
waking me up. (TO BART) Boy, reach  
inside and break that thing.

MARGE

He's asleep. (YAWNS) I can't stay  
awake either.

Homer puts his arm around her, gently resting her head on his shoulder.

HOMER

You just put your head right here.

MARGE

(CONTENTED SOUND)

Maggie snuggles against Marge's shoulder and falls asleep.

SELMA'S POV

She watches this sweet scene enviously for a moment. Then she pokes Patty in the ribs.

SELMA

There's more to life than working and  
watching TV.

PATTY

What? That's crazy talk.

SELMA

(DETERMINED) Patty, I want a baby.

Maggie's eyes snap open and her face registers a fearful look. She desperately jiggles the door handle trying to escape.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. DR. HIBBERT'S OFFICE - DAY

Selma sits on the examination table before DR. HIBBERT.

DR. HIBBERT

Selma, I'm pleased to report that  
your reproductive system is purring  
along like a '67 Impala.

Selma BREATHES A SIGH of relief.

SELMA

Boy, that's a load off.

DR. HIBBERT

Of course, if you plan to bear a  
child, I must warn you that your  
biological clock is still ticking.

SELMA

(PUZZLED) When you say ticking...

DR. HIBBERT

(LOOKING AT WATCH) You have three  
weeks starting... now.

EXT. PATTY AND SELMA'S CAR - DAY

Selma joins Patty in the car.

PATTY

(EAGERLY) So, what'd he say? Out of  
the question, right?

SELMA

No. There's still time.

PATTY

(SPITEFUL) How lovely for you.

**INT. SPRINGFIELD DATING SERVICE - DAY**

Selma sits nervously before a camera making a video tape. She looks to her off-screen interviewer for guidance.

SELMA

What do I do here?

INTERVIEWER (O.S.)

Just tell us about yourself. Why did  
you come to Springfield Dating  
Service?

**VIDEO CAMERA POV**

SELMA

Well, I'm looking for a man.

(LOOKING RIGHT AT THE CAMERA) I have  
no turn-offs. You're looking at a  
free lunch boys. Come and get it.

PULL BACK to reveal GROUNDSKEEPER WILLY watching Selma's tape in a viewing booth. His silk shirt is unbuttoned halfway down his muscular chest.

GROUNDSKEEPER WILLY

(EJECTING TAPE) Ach! Back to the  
Loch with ye, Nessie!

**INT. GYPSY SHACK - NIGHT**

Selma sits uncomfortably with her purse on her knees before a crystal ball. PRINCESS OPAL selects a small vial from a rack of dusty potions.

PRINCESS OPAL

Ah! The ancient love potion of  
Osiris. (DEMONSTRATING) Just one  
drop on your tongue and you will have  
any man you desire.

Princess Opal puts a drop of the potion on her tongue.

SELMA

Tell me, what are the magical  
ingredients?

PRINCESS OPAL

Mostly corn syrup, a little rubbing  
alcohol... you'll be lucky if it  
doesn't make your hair fall out,  
actually.

Princess Opal checks the label on the vial. It reads:  
"TRUTH SERUM."

PRINCESS OPAL (CONT'D)

(ANNOYED GRUNT)

**INT. SUPERMARKET - EVENING**

Selma purchases a T.V. Guide, roll of toilet paper and two  
cartons of Laramies. A young pimply TEENAGER bags her  
groceries.

BAG BOY

(TEENAGE VOICE) Paper or plastic?

SELMA

(BREATHY) You decide.

He starts bagging the groceries.

SELMA (CONT'D)

(MAKING CONVERSATION) So, wearing a  
belt, are ya?

BAG BOY

Yep.

SELMA

No suspenders for you.

BAG BOY

I guess not.

SELMA

Shall we continue this conversation  
over dinner?

BAG BOY

Uh... I'm not allowed to date  
customers... it's store policy.

CASHIER

No it isn't.

The Bag Boy kicks the CASHIER beneath the counter.

INT. DMV - DAY

MOLE MAN is struggling with the eye chart. Selma points at  
the letters.

MOLE MAN

(STRAINING) R... F... J... question  
mark... smiley face...

Selma stamps his drivers license "VOID".

SELMA

You're an accident waiting to happen.

Mole Man nods in agreement and walks away.



SELMA (CONT'D)

(AFTER HIM) Wait.

Mole Man turns around.

SELMA (CONT'D)

I... also find you very attractive.

**INT. RESTAURANT - NIGHT**

Selma and Mole Man sit in a booth. Mole Man peers at the menu, holding it two inches away.

MOLE MAN

(STRAINING) Combed... biscuits...

chicken...

The WAITRESS leans over to look at the Mole Man's menu.

WAITRESS #2

You're pointing at the meatloaf.

PAN OVER to Selma, who's lost in a reverie.

**SELMA'S FANTASY**

Selma and Mole Man are sitting on a loveseat, holding hands. Their TWO BOYS and TWO GIRLS, who strongly resemble Mole Man, are galloping around the living room. Two COLLIDE, one SMACKS into a wall, another goes out an open window.

**BACK TO SCENE**

Selma smiles dreamily.

**EXT. SELMA'S CAR - EVENING**

Selma parks the car outside Mole Man's home. Only his brim hat is visible over the car seat.

MOLE MAN

I don't know how to thank you for  
dinner.

SELMA

(ENTICINGLY) Use your imagination.

Mole Man realizes what's expected of him and leans in to kiss Selma.

**SELMA'S POV**

As Mole Man puckers up grotesquely and moves in for the kiss. Selma suddenly pulls back.

**BACK TO SCENE**

SELMA

Ehh! What am I thinking? Get out of my car.

Selma opens the passenger door and pushes Mole Man out. She **SCREECHES** off and he walks to the front door.

MOLE MAN

This isn't my house.

**INT. SIMPSON HOUSE - DINING ROOM - EVENING**

**ON TV**

We see a FAMILY, not unlike the Simpsons, glumly watching TV.

ANNOUNCER (V.O.)

Look out!

A whip comes into frame and lashes the family with a **LOUD CRACK**. The family cowers in fear.

ANNOUNCER (V.O.) (CONT'D)

It's the grand re-opening of the Whiplash!

Again, the whip **CRACKS**. CUT TO the family, now seated on the rollercoaster.

ANNOUNCER (V.O.) (CONT'D)

Now with seatbelts!

The impressed family fastens their lap belts. The Whiplash takes off, violently jerking their heads back.

ANNOUNCER (V.O.) (CONT'D)

And from now until June 30, every  
person hurt on Whiplash receives a  
free Duff Gardens coin purse.

The TV Dad, now wearing a neck brace, looks at his coin purse ecstatically. PULL BACK to see the Simpsons and Patty watching TV.

BART

Can we go to Duff Gardens this  
weekend?

HOMER

Sure... unless another aunt dies.

Homer eyes Marge accusingly. A weary Selma comes in and plops down on the couch.

MARGE

How was your date?

SELMA

I didn't know blind guys could run  
that fast. (SIGHS) I'll never find a  
man.

LISA

Aunt Selma, this may be presumptuous,  
but have you ever considered  
artificial insemination?

SELMA

(CONSIDERING) Impregnated in some antiseptic cubicle, without a hint of human contact? Sounds good.

HOMER

(SNICKERING) Boy, I don't know. You gotta be pretty desperate to make it with a robot.

Marge whispers in Homer's ear.

HOMER (CONT'D)

I knew that.

**EXT. CRYOGENICS BANK - DAY**

The sign in front reads "SPRINGFIELD SPERM BANK." A smaller sign underneath reads, "You have nothing to be ashamed of."

**INT. SPERM BANK WAITING ROOM - DAY**

Homer sits next to a very uncomfortable looking HUSBAND and WIFE.

HOMER

(TO THE MAN) Just waiting for my sister-in-law.

The husband nods politely and holds his wife's hand.

HUSBAND

Fine.

HOMER

Hey, you want to see my kids?

Homer pulls out pictures of Bart, Maggie and Lisa.

HUSBAND

Very nice.

HOMER

Yep. (HITCHING UP HIS PANTS)  
Conceived the old fashioned way.  
Nothing scientific about it. Just  
doin' what comes natural.

HUSBAND

(TO THE RECEPTIONIST) Do you have  
another waiting room?

RECEPTIONIST

I'm sorry, no.

HUSBAND

Would it be all right if we waited  
back there with you, then?

RECEPTIONIST

Of course.

**INT. SPERM BANK - DAY**

The DOCTOR sits behind his desk in front of Selma. She  
nervously wrings her hands.

SELMA

How do I know I'm getting quality?

SPERM DOCTOR

Don't worry. Our donors have to pass  
a rigorous screening process.

BARNEY (O.S.)

(CHEERILY) All done!

BARNEY staggers out from behind a curtain and hands a  
plastic cup to a nurse. He's wearing a big smile.

The NURSE hands Barney cash.

NURSE

Thank you.

BARNEY

The pleasure was all mine. Well, off  
to sell my corneas.

**INT. SIMPSON HOUSE - KITCHEN - DAY**

Patty and Marge are paging through a sperm bank catalogue  
entitled, "101 Frozen Pops."

MARGE

(IMPRESSED) A Nobel Prize winner...  
an NBA All-Star... Ooh, one of the  
"Sweathogs"!

SELMA

I checked, it's not Horshack.

MARGE

(DISAPPOINTED) Oh. (THEN) So, who's  
the lucky man?

**CLOSE UP - CATALOGUE**

We see a donor profile with a photo of a HANDSOME BLONDE  
MAN with a black bar across his eyes.

SELMA (V.O.)

They call him Donor A-10259. I call  
him Mr. Right.

BACK TO SCENE

SELMA

Isn't it great? I'll get all the  
benefits of a man without having to  
spend any time with him. And in nine  
months I'll have one of these.

Selma takes Maggie out of her highchair and begins to dance  
around the room. Maggie squirms to get away.

SELMA (CONT'D)

(MAKES A FACE) Ooh. She's moist.

You deal with it.

Selma stiffly shoves Maggie at Marge. Marge takes Maggie  
with a concerned MURMUR.

MARGE

You know, I just had a thought.  
Tomorrow we're taking the kids to  
Duff Gardens. Why don't you take  
care of Maggie while we're gone?  
Just to get an idea of what it's  
like.

SELMA

I don't have a problem with that.  
How about you, Maggie?

Maggie buries her face in Marge's shoulder.

MARGE

Heh heh. She's just shy.

**INT. SIMPSON HOUSE - MASTER BEDROOM - DAWN**

There's a BEAT of silence as Homer and Marge sleep peacefully, then... the bedroom door **CRASHES** open and Bart and Lisa rush in.

BART/LISA

We're going to Duff Gardens!

Bart rips the bedspread off and throws it across the room. Bart and Lisa **AD LIB** "Up and at 'em!" "Time's a wastin'!" "Get dressed!". They take a closer look and stop, noticing Homer is lying motionless, with his tongue hanging out. He looks terrible.

BART

Oh great. Dad's dead.

HOMER

(SICKLY MOAN)

BART

Whoops. Spoke too soon.

MARGE

Homer, you look terrible. Are you feeling all right?

HOMER

(WEAKLY) Feel great... going to Duff Gardens...

Homer gets out of bed and walks off camera. After a beat, we hear a **THUD**.

**ANGLE ON HOMER**

He lies on his back in the middle of the room -- **MOANING** and clutching his stomach. Marge rushes to his side.

MARGE

(GASPS) Have you been eating that sandwich again?



HOMER

Sand... wich...

DISSOLVE TO:

**FLASHBACK MONTAGE**

1) A sign reads: "COMPANY PICNIC." Homer and LENNY are eyeing a giant submarine sandwich on a table littered with refuse.

LENNY

Geez, we hardly made a dent in that ten-foot hoagie.

HOMER

(PATTING HOAGIE) It won't go to waste.

2) Homer is on his couch, eating the hoagie. It is now five feet long.

MARGE

You've been eating that thing for a week. I think the mayonnaise is starting to turn.

HOMER

(MOUTH FULL) Two more feet and I can fit it in the fridge.

3) Homer is in the kitchen. Marge enters, holding the hoagie as if it were a dead mouse.

MARGE

Homer, I found this behind the radiator. I really think you should throw it away.

HOMER

Suggestion noted.

Homer opens his mouth and prepares to bite the hoagie.

**BACK TO SCENE**

Homer is holding the hoagie, which is now blackened and slightly moldy -- there is a mushroom growing on it.

HOMER

This is all your fault! (SOFTENING)

Oh, how can I stay mad at you?

Marge takes the hoagie away from Homer.

MARGE

(FEELING HIS HEAD) You're burning  
up.

HOMER

I don't care. I'm going to Duff  
Gardens.

**EXT. SIMPSON DRIVEWAY - DAY**

Homer is behind the wheel, wrapped in a blanket and sweating profusely. He clutches his stomach.

HOMER

(TEETH CHATTERING) S-s-o cold. S-s-  
so v-v-very c-c-cold.

Homer puts the key in the ignition. There is a horrible  
**RUMBLING NOISE.**

LISA

I think something's wrong with the  
car.

BART

That's dad's stomach.

MARGE

Your lips are turning blue. I think  
you'd better stay home.

HOMER

No! (IN AGONY) Duff... Gardens...  
hurrah!

Homer slumps forward and hits the HORN with his head.

EXT. SIMPSON DRIVEWAY - LATER

Marge is in the driver's seat. Homer stands next to Selma,  
trembling and clutching the blanket.

SELMA

Great, now I have two babies to take  
care of. (TO HOMER) I'll feed ya,  
but I'm not gonna change ya.

MARGE

Homer will stay out of your way.

Marge pulls out of the driveway.

MARGE

Goodbye Homie! Don't eat any solids.

HOMER

(WHINING) But I love solids.

BART

Won't be any fun without ya, chief.

Marge drives off.

BART AND LISA

Yayyy!

The CHEER FADES away. Homer and Selma eye each other for a  
long beat.

HOMER

(MOANS) What did I do to deserve  
this?

SELMA

You ate a putrid sub sandwich, like a  
yutz.

HOMER

Well, you stay out of my way and I'll  
stay out of yours. That way  
nobody'll get hurt.

SELMA

(GRUDGINGLY) Okay.

Homer and Selma shake hands, go in the house, and close the  
door. WIDEN to show they've left Maggie on the lawn.  
After a beat, the automatic sprinkler comes on.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. SIMPSON CAR - HIGHWAY - DAY

Bart and Lisa scan the horizon for a glimpse of Duff Gardens.

LISA

(SHOUTS) There it is!

BART

(AWED) The Duff Beeramid.

The gleaming tip of the massive beer can pyramid appears in the distance.

BART

They say when you see that big  
mountain of beer cans, you're only an  
hour away.

Lisa consults a Duff Gardens brochure.

CLOSE-UP BROCHURE

We see diagrams showing the relative size of the Eiffel Tower, the Empire State Building and the Beeramid, which is many times the size of the first two.

BACK TO SCENE

LISA

It says here that twenty-two  
immigrant laborers died during its  
construction...

MARGE

Oh dear.

LISA

(READS) "The Beeramid contains so  
much aluminum it would take five men  
to lift it."

EXT. DUFF GARDENS ENTRANCE - DAY

Marge, Patty, Bart and Lisa enter the park along with  
hordes of other people.

LISA

Look! It's the Seven Duffs!

We see SEVERAL MEN dressed as identical bottles of beer.  
Their names are on their labels.

BART

There's "Topsy"! And there's  
"Queasy"!

LISA

There's "Surly"... and "Remorseful".

We see Topsy bump into Surly, who pushes him away angrily.  
Queasy weaves around dizzily; Remorseful sits on the curb  
with his head in his hands. A SMALL CHILD is staring up at  
Surly.

SURLY

Take a picture. It'll last longer.

Surly raises his hand to swat the kid, who runs off CRYING.  
Patty CHUCKLES and nudges Surly.

PATTY

He won't be back.

SURLY

Shuddup and give me a smoke.

PATTY

(SEDUCTIVE) Take mine.

She thrusts her lit cigarette toward camera. We see its end is caked with lipstick.

EXT. BEER HALL OF THE PRESIDENTS - ESTABLISHING - DAY

INT. BEER HALL OF THE PRESIDENTS - DAY

A CREAKING, CLACKING ABRAHAM LINCOLN stiffly stands to address the audience.

LINCOLN

Four score and seven years ago, we  
took the finest hops and barley to  
brew a refreshing, full-bodied lager.

Lincoln raises the mug to his lips and drinks.

LINCOLN (CONT'D)

Ahhh. Ee-man-ci-pating!

Lisa and Marge sit in the nearly empty theater.

MARGE

Isn't this nice? No crowds.

LISA

(BORED) Are these chairs going to  
vibrate or anything?

MARGE

(PATS LISA) Just listen to the robot,  
dear.

Lincoln turns stiffly to WILLIAM MCKINLEY, who sits at a table with a frosty mug of beer. Bart sits in his lap.

BART

(POKING AT MUG) What a gyp! The beer  
isn't even real.

MARGE

Bart, get off... whichever president  
that is!

INT. SIMPSON HOUSE - LIVING ROOM - DAY

Selma reads a book to Maggie. Homer lies on the couch in  
his bathrobe holding his stomach.

SELMA

(READING) The bunny has soft fur. (TO  
MAGGIE) Would you like to feel the  
bunny's fur?

Maggie throws her bottle at Selma's head. Homer LAUGHS,  
then MOANS and holds his belly.

SELMA

(FRUSTRATED) She just won't settle  
down.

Maggie fidgets. Selma puts her on her shoulder. Maggie  
keeps squirming. Selma flips her on her knee; Maggie  
continues to squirm.

HOMER

Listen, it's like playing a fish.

You gotta let her tire herself out.

Homer takes off one of his dirty socks and wiggles it in  
front of Maggie.

HOMER (CONT'D)

(DOG WHISTLE) Here girl. Come on.

Maggie crawls over excitedly and grabs hold of Homer's  
sock. He spins it around in tight fast circles with Maggie  
at the end of the sock.

SELMA

Isn't that bad for her?



HOMER

Nah, my dad used to do this with me  
for hours and hours.

Homer stops spinning Maggie. They both stagger around for a BEAT. Maggie lies down.

HOMER

Dizziness -- the last of the legal  
thrills.

**EXT. THE WHIPLASH - DAY**

Marge, Patty, Bart and Lisa are **SCREAMING** in terror as they **ROAR** through a corkscrew turn. The car jumps over a small hill with a **WHIP-CRACKING** sound.

The cars pull into the station. Marge and Patty continue to **SCREAM**; Bart and Lisa are calm and smiling. Marge's hair is bent to the left at a 90 degree angle. Lisa unsuccessfully tries to straighten it.

BART

That's not coming back.

MARGE

(INAUDIBLE WHISPER)

LISA

What did she say?

Bart puts his ear to Marge's mouth and listens.

BART

She says she wants to go home now.

LISA

Eh, she'll be all right. (PULLING

MARGE UP) Up you go.

**INT. SIMPSON HOUSE - LIVING ROOM - DAY**

Selma is struggling to clip Maggie's fingernails.

SELMA

Stop fussing. I'm trying to clip  
your nails.

Maggie continues to squirm. Selma looks beseechingly at  
Homer, who's drinking a bottle of pink liquid.

SELMA

Homer what do I do?

HOMER

When she's being a wiggle worm, you  
gotta distract her.

He grabs Maggie's jack-in-the-box.

HOMER (CONT'D)

Look Maggie...

Homer turns the crank playing "Pop Goes the Weasel" Maggie  
is transfixed, allowing Selma to clip her nails. Homer  
gives a satisfied CHUCKLE. Suddenly a clown doll POPS out  
of the box.

HOMER (CONT'D)

(SCREAMS) You again!

**EXT. DUFF GARDEN SOUVENIR SHOP - DAY**

Bart is at a display of novelty glasses.

BART

(READING SIGN) "Beer Goggles - See  
the World Through the Eyes of a  
Drunk"

**BART'S POV**

Looking at Aunt Patty, he puts on the glasses. She's  
transformed into a blurry but much more ATTRACTIVE WOMAN  
with a pleasant expression.

BART (CONT'D)

Why Aunt Patty, you're beautiful!

INT. SIMPSON HOUSE - LIVING ROOM - DAY

Homer finishes another bottle of pink stuff.

HOMER

(READING LABEL) Two teaspoons, my

butt!

He tosses the empty bottle onto a pile of several other bottles. Selma runs in looking panicky.

SELMA

I've lost Maggie!

HOMER

Calm down. Where did you see her last?

SELMA

She was unraveling the toilet paper in the bathroom.

HOMER

Then her next stop will be...

CUT TO:

INT. SIMPSON HOUSE - BATHROOM - DAY

Homer goes straight to the laundry hamper and pulls out Maggie, who has dirty laundry on her (socks, underwear).

HOMER

... her favorite hamper.

Selma smiles.

SELMA

Homer, I must admit, I'm im --

Homer pulls a pair of socks from the hamper.

HOMER

(IRATE) Hold the phone. I only wore  
these once. (TO SELMA) What were  
you saying?

SELMA

Nothing.

INT. LITTLE LAND OF DUFF - DAY

Marge, Patty, Bart and Lisa, ride a boat through an "It's a Small World"-type attraction. They pass several different lands of puppets drinking Duff beer as a relentless song BLARES from the speakers.

BEER SINGERS

Duff Beer for me/ Duff Beer for you/  
I'll have a Duff/ You have one too/  
Learning to care/ Learning to share/  
Learning to drink Duff Beer. (REPEATS  
AD INFINITUM)

Bart looks frightened for the first time all day. He struggles with the restraining bar.

BART

I want to get off.

MARGE

You can't get off, Bart. We have five  
more continents to visit.

Lisa stares at the water which is unnaturally green.

BART

Hey Lis. I dare you to drink the  
water.

LISA

No way.

BART

Chicken?

LISA

(SHAKING HER HEAD) Mature enough to  
resist the sophomoric temptations of  
peer pressure.

BART

(SNORTING) I knew you wouldn't do it.

LISA

Oh yeah?

Lisa scoops up some water and drinks it. After a BEAT, she  
looks queasy and her head lolls from side to side.

**LISA'S POV**

The singing dolls become distorted; they undulate and  
shimmer crazily. The "Little Land of Duff Song" becomes  
discordant and echoey.

LISA

(DELIRIOUS) They're all around me.

Bad scary monsters. No way out.

(INSANE GIGGLE) (GRABBING MARGE'S  
SHOULDERS) No way out I tell you!

**BACK TO SCENE**

MARGE

Lisa?

**LISA'S POV.**

Marge's face is grotesquely distorted in the style of Ralph  
Steadman: multiple eyes, melting features, bats flying out  
of her mouth, etc.

MARGE (CONT'D)

(ECHOEY) What's wrong, Honey?

BACK TO SCENE

LISA

Get back!

Lisa fends her off with a canoe paddle, **LAUGHING** insanely. Bart jumps out of the boat and swims toward one of the islands.

INT. SIMPSON HOUSE - KITCHEN - DAY

Selma holds up a spoonful of chicken soup for Homer.

SELMA

Mmm. Good chicken soup.

Homer opens his mouth to eat, then stops.

HOMER

I - I can't eat. (EMBARRASSED) I  
don't understand. (NERVOUS LAUGH)  
This has never happened to me before.

SELMA

(CONSOLING) It happens to every guy  
sooner or later.

HOMER

Not to this guy!

SELMA

Relax. We can try again later.

HOMER

No, wait. (GRABBING SPOON) Just give  
me one minute.

Homer tries to eat the soup, but fails.

SELMA

(CONSOLING) Maybe you just need a  
little sleep.

HOMER

First, I gotta feed Maggie.

Homer takes Maggie's bottle from a pan of boiling water on the stove. He tests the temperature by flicking a few drops of milk on his wrist.

HOMER (CONT'D)

Ooh, too hot.

Homer sticks the bottle in the freezer.

HOMER (CONT'D)

(RECITES) In the freezer/ Shut it  
tight/ One, two, three/ And now it's  
right.

Homer tests the formula again and smiles. He gives it to Maggie who **SUCKS** happily. Selma shakes her head with admiration.

SELMA

Homer, I've gotta admit, you're a  
pretty good dad.

HOMER

Aw, go on.

SELMA

Before, I always thought you were a  
big, hairless nothing. But I was  
wrong.

HOMER

(PLEASANTLY) Why, thank you, Selma.

SELMA

I guess there is a flicker in that  
lighthouse of lard.

HOMER

(CHEERFUL) Stop. You're embarrassing  
me.

**EXT. LITTLE LAND OF DUFF - DAY**

A delirious Lisa stumbles out a door marked "LITTLE LAND OF DUFF - EXIT." She is clutching a grass-skirted Polynesian puppet with wires dangling from it. She notices the doll, **SNARLS** some gibberish and tosses it aside. She staggers off. A soaking wet Bart exits the ride, looks around, and heads in the opposite direction. Marge and Patty come out the door.

MARGE

(CALLING) Bart! Lisa!

PATTY

They'll turn up. Let's go get a beer  
smoothie.

**EXT. DUFF GARDENS - MAIN STREET - DAY**

We see several illuminated floats go by, a la Disney's Main Street Electrical Parade. Suddenly a whacked-out Lisa appears, doing a snaky "Deadhead" dance between two floats.

**LISA POV**

Colorful trails follow her hands as she waves them back and forth.

LISA

It's all too beautiful. (INSANE  
GIGGLE)



**EXT. DUFF GARDENS - "BARREL ROLL" - DAY**

Bart stands next to a cardboard cut-out of Surly. The sign reads "You must be this tall to go on this ride." Bart is just over the required height. A TEENAGE RIDE ATTENDANT scrutinizes him.

BART

(READING NAME TAG) Mitch, you're  
doing a bang-up job.

ATTENDANT

(TEENAGE VOICE) Thank you, sir.

The attendant moves on. Bart peels two discarded candy apples off his heels. He is now shorter than the required height.

BART

(CHUCKLES)

Bart hops into an empty Duff barrel/car and pulls down the protective bar. The bar locks in just over his head.

BART (CONT'D)

(A LITTLE WORRIED) Ooh. That isn't  
good.

Suddenly the car takes off, throwing Bart all over the inside of the car.

BART (CONT'D)

(SCREAMS)

The car zooms up the first loop. At the top, Bart flies out of the car. He holds on to the bar and swings wildly from it.

**BART'S POV**

Many more loops await him.

BART (CONT'D)

(HORRIFIED) STOP THE RIDE!!!

ON THE ATTENDANT

ATTENDANT

I'll have to ask my supervisor.

He turns to a slightly older TEENAGE KID.

KID

(TEENAGE VOICE) Better stop it.

The attendant pushes the button, stopping the ride. Bart is now dangling from the car at the apex of the loop.

BART

(QUIET DESPERATION) Start the ride.

INT. SIMPSON HOUSE - MAGGIE'S BEDROOM - DAY

Selma enters. Maggie is not in her crib.

SELMA

Maggie? Time to... (GASP)

INT. SIMPSON HOUSE - MASTER BEDROOM - DAY

Selma walks in, looking worried.

SELMA

Homer wake up! I can't find...

Wee see Maggie sleeping contentedly on Homer's GURGLING stomach. Selma reacts with a bittersweet smile.

INT. DUFF GARDENS - SECURITY OFFICE - DAY

Marge, Patty, Bart and Lisa are reunited. Bart is shaken. Lisa is still maniacal. A SECURITY MAN is lecturing them.

SECURITY MAN

Mrs. Simpson, do you have any idea  
how much money it costs to stop a  
Duff Gardens ride, for even twenty  
seconds?

Marge shakes her head guiltily. The security man punches the computer.

SECURITY MAN (CONT'D)

From the looks of your husband's salary, more than you can earn in a lifetime. (POINTING TO LISA) And we found your little girl swimming naked in the Fermentarium.

LISA

I can do anything. I am the Lizard Queen!

SECURITY MAN

Give her this... (HE HANDS MARGE A PILL) and this... (HE HANDS MARGE A DIFFERENT PILL) and then these. (HE GIVES HER TWO HANDFULS OF PILLS)

MARGE

I promise you this won't happen again.

SECURITY MAN

(GRIMLY) No it won't.

With lightning speed he **ZAPS** each of them on the left hand with a special gun. The Simpsons recoil and rub their hands.

SECURITY MAN (CONT'D)

You've all been treated with an experimental dye.

He waves an ultraviolet wand over Marge's left hand. The word "BANNED" appears.

SECURITY MAN (CONT'D)

You are now, quite literally, marked  
for life. Good day!

INT. SIMPSON HOUSE - LIVING ROOM - DAY

Marge, Patty, Bart and Lisa walk into the house. The kids look traumatized. Bart and Lisa head up the stairs. Marge sits down stiffly next to Selma.

SELMA

How was Duff Gardens?

MARGE

(BEAT) I need to sit quietly for a  
moment. Just talk for a while.

SELMA

Well, staying with Maggie really  
opened my eyes. As much as I hate to  
admit it, it was nice to have a man  
around the house. I want a father  
for my child.

Patty comes up to console her.

PATTY

(TO SELMA) I know someone who could  
use a meatball pita pocket right now.

SELMA

Hold that thought. I have to say  
goodbye to someone first.

INT. SPERM BANK - DAY

The doctor hands Selma her vial of sperm, with tongs, from an icy freezer.

SELMA

Give us a minute, doctor.

SPERM DOCTOR

(COMPASSIONATELY) Take all the time  
you need.

The doctor exits.

SELMA

(TO VIAL) Well kiddo, I don't want  
you to take this the wrong way, but  
I'm just not ready to commit yet.  
But don't take it personally. You  
were damn near perfect.

Selma looks around to make sure no one's looking.

SELMA (CONT'D)

So long A-10259.

The camera turns to a heart-shaped "Love American Style"  
iris as Selma kisses the test tube.

IRIS TO BLACK

SELMA (V.O.)

(PANICKY) Doctor, my lip is stuck to  
the vial!

FADE OUT

THE END